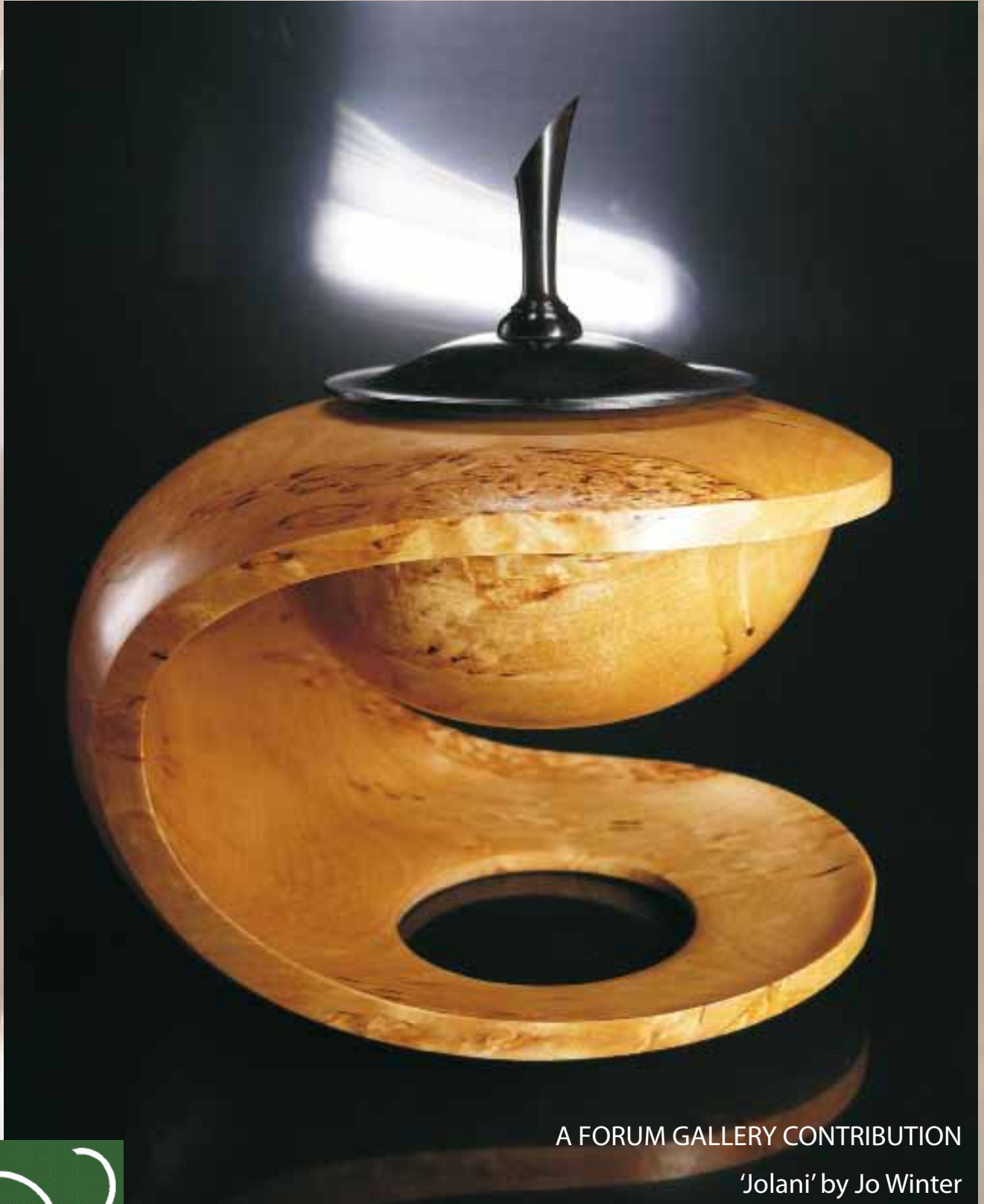


Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
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A FORUM GALLERY CONTRIBUTION

'Jolani' by Jo Winter



www.woodturners.co.uk

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PLEASE NOTE

The editor has
changed his
e-mail address,
see above

DATA PROTECTION ACT

Your personal details are held on computers belonging to Executive Committee members. Your details are held purely for the use of the Association and are not passed on to any third party. If you object to your name, address, telephone number and e-mail address being held in this manner then please contact the Secretary.

New Corporate Members

We are pleased to welcome the following companies, who have signed up as Corporate Members in the last three months. We would like to encourage members to make use of these firms wherever possible as they are good enough to support us.

all things
Wooden

All Things Wooden

Online market place bringing together craftsmen of quality wooden items with lovers of all things wooden.
<http://www.allthingswooden.co.uk/>

Home of Wood

Home of Wood

Wood blanks for woodturners. All sizes available. Many species of wood in stock.
07957 942452 sales@homeofwood.co.uk
<http://www.homeofwood.co.uk/>

woodworks

A family business, giving family services, and family values

Woodworks Craft Supplies Ltd

Main agents for Foreman Rotary Power Tools, Razertip, Peter Child and Fire Writer Pyrography Machines, Kutzall, Dumont and Typhoon Burrs.
01633 400847
www.woodworkscraftsupplies.co.uk



Sovereign by Robert Sorby

Sovereign from Robert Sorby is a specially engineered system which should form an integral part of every woodturner's armoury. That is because it has been designed by a tool manufacturer with the turner's need for comfort and balance topmost in mind. Sovereign is made to the same exacting standards as all other tools bearing the Robert Sorby hallmark.

Manufactured in our factory in Sheffield, the Sovereign handle offers a unique blend of features:

- A comfortable, moulded, hollow grip
- A hollow steel shaft allows tool length to be varied
- High grade aluminium head and end cap for additional dampening
- All tools mounted by means of a quick top adjustment
- Side handle available as an optional extra for greater control
- Swivelling cap for optimum tool changing convenience to be fitted to standard metal

The Sovereign handle is available in both 16" and 22" lengths. There is even a 'coupler' system to join lengths together.

Each tool is made to order, a high quality tool. But Sovereign is not just a handle, it is a total system. It comes complete with 16" and 22" collared adapters allowing you to use these tools with many of the accessories you already own. This means it will make an extra of pounds and avoid the need to buy a completely new set. To add to the versatility we have also included a range of highly popular tooling tools - the 'Sovereign' and 'Sorb' for finishing work. These are now available in three lengths and without handle to make the Sovereign system one very practical and flexible combination.

To learn more about the Sovereign system visit www.robert-sorby.co.uk where you will also find a brief video clip.

Available from authorised Robert Sorby dealers worldwide.

Robert Sorby, Wood Road, Sheffield S12 2PL England Tel: +44 (0) 114 208 0700
E-mail: sales@robert-sorby.co.uk Web site: www.robert-sorby.co.uk

Chairman's notes

Reg Hawthorne

This is a very important issue of Revolutions which includes the notification for the first AGM as a limited Company with hopefully Charity status in the offing.

I was grateful to receive interest in our quest for a secretary to replace Mike Collas (see tributes to Mike and Adrian Needham elsewhere in this issue). Sam Webber from the Stuart Mortimer club has taken over. As a long term senior officer in REME, Sam has the organisational abilities and the requisite computer literacy to be a great success in the post.

I finish my four year term as Chairman at the next AGM and I must say I have enjoyed it. I consider it a privilege to have been allowed to hold this position. I will continue to organise the next Seminar in August 2013 albeit not as a trustee.

The Seminar is the other major notice in this issue. We have been able to successfully negotiate terms with Loughborough University to maintain stable prices once again, for the third Seminar in a row.

There is a fantastic group of International and UK presenters. Andy Coates has prepared a short profile on each elsewhere. Try not to miss it – a feast of top class presentations from experts, some of whom you may not get another chance to see, an inspiring gallery, a great trade show and the cut and thrust of the Friday evening Internet auction, which is an eye opener on how to price woodturnings. In short it is the ultimate woodturning experience for everyone, beginner to professional with some social activities in the evenings.

Since the last issue we have been trying very hard to increase communication with our members. In between Revolutions we now have the expanding e-bulletin and for those of you interested there are now Facebook, Twitter and YouTube links. I hope you find one or more of these mediums useful.

The membership renewal form and the seminar booking form have been inserted as the centre spread of this issue, this will overcome problems that have occurred in the past of loose pages being doubled up or not included in the mailing. The pages can be removed without adversely affecting the content for those of you that like to keep your copies of Revolutions for posterity.

Finally I would like to take this opportunity to wish all members a festive Christmas and a successful New Year.

Treasurer's Notes

Dave Atkinson

Company Formation

Since the last issue we have applied for charitable status and at the time of writing we don't yet know the outcome. We hope to hear towards the end of the year and when we do we will announce the decision on the website, on Facebook, on Twitter and will issue an e-bulletin.

We plan to transfer the assets of the "old AWGB" to the "new AWGB" at the end of the year but we will be keeping the existing bank account open for a few months to catch any payments that may arrive.

However, we would like you to start using our new bank account for your standing orders and bank transfers for your membership subscription.

I have opened accounts with Santander – a current account, an instant access saver account and a longer term savings account with a higher interest rate. One of the biggest benefits of using Santander is their charges. We will be charged £7.50 per month for all our transactions. This will represent a saving of around £600 per annum on bank charges.

Please note the new account information:

Sort Code: 090128 Account Number 32277785

And for international payments the IBAN number is GB75ABBY09012832277785

Grants for Special Events

In the last edition I told you about the new grant scheme which is over and above the demonstrator grants currently available to Branches. This has now been formalised and this is the process:

We have agreed that in any calendar year a maximum of £1500 (depending on budgets and funds available) is set aside to provide grants up to a maximum of £250 per application.

Application Rules

1. Only one grant per Branch per year will be authorised.
2. A Branch may not benefit from a grant in any two consecutive years.
3. The event where the grant is being used must be open to the wider public, not just Branch or AWGB members.
4. The grant must be for a particular purpose – a general request for funds to be used at the Branch's discretion will not be granted.
5. The Branch must make it clear that the event is part sponsored by the AWGB in its publicity information.
6. Applications for funding should be made by the end of January and will be considered by the Executive during February and the Branches informed of the result by the 1 March at the latest.
7. If there are more applications than funds then the Executive will make a decision on the basis of the benefits associated with the application. The decision of the Executive is final.
8. If the fund is undersubscribed at the end of January then further applications will be considered up to the end of June, after which any remaining funds will be transferred back to the main fund.

Application Details

The Branch must explain the following:

1. The purpose of the event.
2. Who will benefit from the event.
3. What the funds will be used for.
4. What will happen if the grant is not awarded – e.g. will the event be cancelled?
5. What benefits are expected to accrue from the event and the benefits associated with the particular aspect the grant is supporting.
6. How the sponsorship will be recognised on the supporting publicity literature/website etc

Credit/Debit Card Facilities

Thanks are due to David Buskell for investigating the

possibility of providing a credit/debit card facility via 123Send, through a partner scheme similar to that offered by the American Association of Woodturners.

At the moment we have an outline proposal from 123Send but before we consider it further I would like to know if there is any demand.

The scheme would be open to all individual members, Affiliated Branches, Associated Clubs and Corporate members.

Each person or club taking up the offer would be required to sign a 36 month contract with 123Send for the terminal equipment with a monthly rental of £24.95 per month plus a set-up fee of £25, all plus VAT.

Additionally, a merchant account is required with a set-up fee of £95 plus VAT (which may be waived subject to demand). This costs £10 per month and rates for credit card transaction start at 1.2% and debit card transactions at 13p each.

If you would definitely be interested in this offer please let me know via email and I will make further enquiries.

Sam Webber – His CV



I came into this world in September 1935 in Berkley, Gloucestershire, where a nuclear power station was erected to commemorate the event. I was brought up and educated in deepest Gloucestershire and the Stroud valley in particular and at 18 went off to Rugby for a 5-year student apprenticeship in electrical engineering with, what was then, British Thompson Houston. I ended up, via Birmingham, Neasden

(NW10) and Donnington Power Station helping to install the first-ever 275KV sub-station and oil-tank circuit-breakers.

At the age of 23, I was hoiked off into National Service (having had 5 years deferment), and posted as a young subaltern to Malta. This seemed more attractive a life-style than being in NW10, so I went 'regular' and, the Army being singularly short on 275KV kit, did a 21-month course to convert me to 'light current' so spending the remainder of my 31 years maintaining, and seeking in various defence contractor's premises to make reliable and maintainable, radars, radios, Rapier air defence systems, thermal imaging kit and the like.

At the age of 54, I left the Army, and joined software-house Software Sciences, later Data Sciences, later still subsumed into IBM, in Farnborough, not so much as a software 'buff' but as a logistician. I actually ended up in the 'scheduling' department shuffling some 1,800 consultants with a wide variety of skills into a wide variety of contracts having a wide variety of durations!

At 60, I packed it all in to 'spend more time with my family' - not actually political - which by that time comprised wife Suzanne and twin sons Andrew and Charles. The latter are now approaching their final year for Master's degrees in, respectively, Classics (at Liverpool) and Engineering (at Bath). The 'Relief of Maffeking' - viz: my bank-account - is imminent!

Sort of stumbling across Stuart Mortimer in our village some seven years ago set me off on the woodturning trail which is now my enduring hobby, and when 'Management' doesn't give me something else to do, you can be certain that I am at my lathe. I started with a Tyme Cub, then built a new workshop to house the Wivamac 800-series and more kit. I have no great claims to fame in the craft other than a couple of articles in 'Woodturning' magazine and, a couple of AWGB AGM's ago, winning Reg's bottle of Scotch with my little chair.

With regard to becoming Honorary Secretary of the AWGB, I must first confess to having been a largely 'silent' member of the Association initiated by being a member of Stuart Mortimer's club. I am thus not well versed in the inner workings and achievements of the EC, and am aware that I have a very steep 'learning curve' ahead of me. Thus I crave a 'honeymoon' period during which I may ask dopey questions the periodicity of which will hopefully speedily decline! I do assure you all that I will give it my best shot.

Why is it that whenever you attempt to catch something that's falling off the table you always manage to knock something else over?

How come you never hear father-in-law jokes?

President Achieves a First

At the recent 'Wizardry in Wood' exhibition sponsored by 'The Worshipful Company of Turners', AWGB President, Ray Key, was awarded the title of the first ever 'Master in Turning'

The certificate that accompanied this landmark award states that - "This certifies that Ray Key in recognition of a lifetime of contribution and outstanding achievement in the art and mystery of the craft of turning has been awarded the title of Master in Turning".

The Worshipful Company of Turners, positively supported by the three main craft associations, (RPT, AWGB and SOT), believes that the recognition of those in the craft of turning who have given many years of outstanding service to the craft, attained high levels of skill and excellence, achieved wide and possibly international recognition and contributed to the wider support of the craft, should rightly be considered for a lifetime achievement award, described as a 'Master in Turning'.

The award was presented to Ray by the 'Wizardry in Wood' guest of honour, Alderman Fiona Woolf, CBE.



Photograph courtesy of Stuart King

Correction

Unfortunately there was an error in the submitted article 'Hands-on Woodturning for Youngsters' in Revolutions 102. 'Woodturning at Gilwell 24' was also generously supported by Camvac, Toolpost and Lovell Workwear. The author apologises for the inadvertent omission of these companies who made a significant contribution to the success of the event."

John Leach, East Herts Woodturners

Three Generations Turn, Turn, Turn!



Paul, Ben and Alfie Nesbitt

One of the vital aims of all woodturners has to be ensuring that young people learn the skills and keep the traditions alive. The AWGB has been working towards this aim in a very pro-active way for a number of years and our club, the Surrey Association of Woodturners, a recently joined Associate member, is trying to further this aim. We were therefore delighted when three generations of the Nesbitt family demonstrated the art of woodturning to the club on Friday August 10th at the Mytchett Centre.

Paul Nesbitt, the Vice president of the club was demonstrating the use of a ring tool and making a vase (and a huge pile of shavings). He had his son Ben (23) to one side of him demonstrating techniques for making bowls and his grandson, Ben's nephew Alfie (9), on the other.

Paul has been turning for 18 years. He teaches woodturning for Hounslow adult education and in his own workshop; does demonstrations for other woodturning clubs around the country and sells and exhibits his work at craft fairs. He encouraged Ben to learn to turn when he showed an interest in his early teens and Ben has now been turning for ten years. He has attended, and benefited from, two 'young turner' training events with the AWGB. Naturally, when his grandson Alfie showed an interest in joining the family tradition, he also was encouraged to learn, with Granddad's help and the aid of a big box!

Alfie first started turning before he was five and has now got nearly five years experience under his young belt. He was given his own small lathe and a set of turning tools in October 2011 and has turned in public a number of times since then, currently specialising in bud vases and wooden mushrooms, this is what he demonstrated to the members on this occasion. The club is delighted to have such a young, proficient turner as a member.

The club meets at the Mytchett Centre, GU16 6AA on the second Friday of each month. It has a busy and varied programme of events including demonstrating

and exhibiting at national and local shows, hands-on days, an annual seminar, at our local Rural Life Centre and days when we bring turning to the local shoppers at Princes Mead shopping Centre, Farnborough. We run a mentoring programme for new members who want help to get started and some members have 'open workshop' sessions that members can book to try out specific skills.

The club welcomes anyone interested in learning to turn and visitors to come along as our guests. See the 'Join Us' page on our website for details www.sawoodturners.org

Why does Superman stop bullets with his chest, but ducks when you throw a revolver at him?

Why do Kamikaze pilots wear helmets?

Whose idea was it to put an "S" in the word "lisp"?

A Vote of Thanks

Both Adrian Needham and Mike Collas have recently resigned from the AWGB Executive Committee.

Adrian Needham



Adrian was treasurer for several years, taking on the position and adding a new dimension and professionalism to the role. Adrian was responsible for overseeing the VAT requirements, and lately, all the preparation work involved in the AWGB achieving charitable status, (which is still ongoing). Adrian has also seen the AWGB through a number of successful Seminars, including the overseeing of the internet auction.

I would like to offer my profound thanks to Adrian for all his sterling work during his time as treasurer.

Mike Collas



Mike spent several years on the committee, firstly as a Regional Representative, and latterly as Secretary. Many of you will have met Mike at shows around the country, as he was keen to fill that role where he was able to meet members. The good news is that Mike will still be around on occasion helping to man the AWGB stand.

I would like to thank Mike for all his hard work, and particularly for his efforts, in association with Adrian and Robert Craig, in the preparation work to form a limited company, and then the application for charity status.

*Mike Donovan - Vice Chairman
On behalf of the Executive Committee*

AWGB International Seminar 9th - 11th August 2013

We are now able to unveil the stars who will be demonstrating at the AWGB's fourteenth International Seminar at Loughborough University in August next year. The line up consists of five talented presenters from beyond our shores, only one of whom has presented for us in the past. They are supported by a further five British presenters, all stars in their own right.

There is no doubt, as is always the case, that the ten presenters will provide a vast array of techniques and designs that will provide inspiration to all those who attend. Thumbnail sketches of the presenters and something of what you may expect to experience are given below and hopefully you will be inspired to complete the application form which you will find on page 17.

In 2011 there were an exceptional number of first timers attending the Seminar. **LET THIS BE YOUR FIRST TIME, you won't regret it.**

The International Presenters



Jérôme Blanc

The synthesis of my surrounding world helps me to find inspiration. Unusual nature, ways of life and urban structures make my imagination vibrate along with my personal sensitivity which will all be translated into creations made of wood. I like purified forms, colour contrasts, textures and the mixing of different materials. My current work also follows the instinct of the moment and different

shades of the wood. My work is based on a constant dialogue with matter, my creations allying aesthetics with technical difficulty, inscribing themselves within a movement and a design that are stripped and elegant.



Seamus Cassidy

Seamus Cassidy, a native of County Meath was born in 1961 and brought up on a farm. After completing his Leaving Certificate in 1978 in CBS Kells he went on to study Construction Studies in the Regional Technical College, Dundalk. After qualifying he moved to Dublin to work for a number of architectural firms. While working in Dublin he took up woodwork as a hobby. A passion soon

developed for working with wood and a real talent was apparent. His experience in design and drawing has been invaluable in enabling him to produce unique and creative pieces.



A hobbyist since 1986, Seamus turned professional in 1996 when he left Dublin and moved back to Co. Meath, his native county. He renovated an old carthouse as a workshop and gallery, selling his own work exclusively. When you stumble upon this studio with its old world charm it seems like you have unearthed a treasure in this rural setting (although only 25 miles from Dublin).

He has experience in teaching woodturning and in demonstrating woodturning skills in Ireland and abroad.

The richness and quality of his work, the innovative design in both his turning and furniture pieces undeniably cry master craftsmanship. The finish on all pieces is exquisite. Seamus has exhibited at the prestigious National Crafts Competition at the Royal Dublin Society on a number of occasions. He won awards in 2007, 2008, 2009 and 2012 including The RDS Award of Excellence (Reserve) in 2009.



John Jordan

I've been a woodturner for nearly twenty five years. I have done demonstrations for, or given hands-on lessons to, thousands of woodturners in most states in the US, as well as eight other countries. The turned and carved vessels I make are featured in numerous private and corporate collections, as well as the permanent collections of more than twenty-five museums. This includes

seven pieces in the Renwick Gallery of the Smithsonian Institution, and the recent acquisition of two pieces by the prestigious Victoria and Albert Museum in London.





Pascal Oudet

I love the action sun, rain and frost, has on natural materials. In the mountains where I live, they create beautiful textures and colours on old wood on barns and on slate layers. I've also enjoyed the weathered aspect of driftwood I've seen during a journey in New Zealand. All these elements reveal and emphasise the inner structure of the material, and are a great source of inspiration for me.



In my pieces, I also try to work with these characteristics, playing with the grain through various surface treatments (textures, sandblasting, scorching, colouring). Most of the time, I have a precise idea of the piece I want to create, and then look for the wood that will render the effect I'm after. Creating with wood allows to combine these visual and tactile feelings with a warm and natural material.

My work is primarily created on the wood lathe, but it involves more and more work done afterwards. I like experimenting new things, pushing ideas piece after piece. It sometimes opens new and different paths, which I'm always excited to explore, developing special tools or techniques to reach my goals. The tool is never a limit, only the imagination.



Curt Theobald

Curt has been a full-time segmented wood turner since 2002. He lives and works in rural Wyoming. He began turning in the early 1990's while working in a production cabinet shop. He later owned his own custom cabinet business from 1996-2002. Curt's background as a cabinet maker and his knowledge of wood properties and precision in segmentation characterise his work.



Much of Curt's work is directly related to his life experiences and the passion for assembly he learned at an early age. His creative process begins with putting ideas into drawings. The drawings help him to define the work and show any complexities that may happen during construction. The more technically challenging the project gets, the more passionate Curt becomes about the work. Solving the inherent challenges provide great satisfaction. Usually he will work through several design changes before going into the studio to begin production. Once satisfied with the design Curt will construct a prototype. This process allows him to modify any aspects of the piece and work out any design challenges or changes before he begins actual construction of an intended piece.

Curt has demonstrated segmented turning both nationally and internationally at woodturning symposia and woodturning clubs. Curt also has taught at art and craft schools across the USA in addition to private classes in his studio in Wyoming. Curt's segmented works have been exhibited in numerous museum and gallery events nationwide and his pieces reside in public and private art collections worldwide.

The British Presenters



Mark Baker

Mark Baker will be known to all as the Editor of GMC's **Woodturning** magazine, and to others as a respected circuit demonstrator. Mark loves working with shapes, exploring form and seeing what can be done with them. The classical and ancient forms feature heavily in Mark's work but he always tries to develop and

tweak things further. He is very conscious of the woods selected, going a long way to find specific woods and cuts to maximise both the form and the look. At times he uses colour and texture to enhance work and is always trying new things. This is the first time Mark will be a full presenter at the AWGB seminar, and we are very pleased to welcome him.





Jason Breach

Devon-based turner Jason Breach was introduced to woodturning at the age of twelve. This led to a passion for working with wood culminating in a BA (Hons) degree in Furniture Design and Management. Even though, like most turners, Jason can turn his hand to most projects and

disciplines, his flair for making and developing ideas for turned wooden boxes is his main interest.



Jason has demonstrated throughout the UK, in Australia and was well received at the 2011 Utah symposium; this led to a week teaching at Craft Supplies USA in 2012.



Simon Hope

Simon Hope has been turning wood from the age of eleven and at twenty-six was one of the youngest people on the Register of Professional Turners. Thirteen years on Simon has vast experience in demonstrating to woodturning clubs across the UK and Europe, including being a tutor for La Mounlin in France. Simon's main woodturning income for the last eight years has come from the making of Scottish small pipes. This has led his artistic work to include

other materials such as pewter, and leather, which are used in pipe making. Alternative materials as well as precise turnings show through in his work today.



Phil Irons

Phil Irons is probably best known for his coloured hollow forms using timber that was destined to be burnt as firewood. Phil uses dyes and stains to enhance the natural figure of white -woods, normally over-looked as being bland. Recently he has introduced carved panels or motifs into his work which are left natural. Phil also spends a lot of time teaching both at home and abroad, and enjoys passing on the knowledge and experience acquired over more than 25 years of turning.



Stuart Mortimer

Stuart is a self-taught turner; he turned professional after retiring from the Metropolitan Police in 1989. Since then he has built up an international reputation for teaching and demonstrating, and his work is featured both in private and museum collections worldwide. His skills take him into virtually any area of turning,

but he specialises in twist work. He is also a writer and consultant to turners throughout the world. He is a Liveryman with the Worshipful Company of Turners, on the Register of Professional Turners, and a member of the AWGB, AAW and the SOT.



AWGB International Seminar 9th - 11th August 2013

The WCT Bursary Awards 2013

www.turnersco.com

Every other year The Worshipful Company of Turners offers one or more Bursaries, worth up to a combined total of £10,000, to assist talented turners to achieve their professional aspirations and enhance their

future career opportunities. The awards are open to UK resident turners whose work is well regarded. We are looking for people who are capable of advancing the boundaries of the craft of turning and raising its profile. There is no age limit. Application forms are available from the WCT website, the address is in the heading above, or from the AWGB's website.

Spinning Wheel Restoration

David Bryant

Just how did I become interested in spinning wheels you may ask? There were I think two things that influenced this, the first was probably due to my ancestors, and the second was my good fortune in meeting my wife Valerie. My grandfather was a boat builder on the river Ouse at Bedford, and my great grandfather and great-great grandfather were cabinets makers, so working with wood must be in the genes! My interest in working with wood began at a very young age.

I first started making spinning wheels back in 1974 when Valerie and I were settled in Knutsford. She had inherited an antique wheel from her mother and I decided to make a replica. At that time I was becoming interested in woodturning and I had then acquired a Myford ML8 woodturning lathe which enabled me to turn all the spindle work. The wheel had a bent wood rim and though I had little knowledge of steam bending at that time I successfully did this.

Valerie had strong textile connections, her grandparents in Chorley worked in the Lancashire cotton mills, and her mother was a weaver and highly skilled embroiderer. Valerie learned to spin at a very young age, and worked at Quarry Bank Mill (National Trust) a Georgian Cotton Mill for 27 years, being responsible for the Hand-spinning and Weaving Gallery and the Textile Workshop. It was not long then before people started bringing in wheels for restoration, and I have lost count now of how many I have done. In the beginning it was mostly 'cottage' wheels that needed fixing but increasingly I was being asked to restore better quality 'ladies' wheels and then 'boudoir' wheels from country houses.

In between doing the day job as a mechanical engineer I started writing articles for Woodworker, Practical Woodworking and a few other magazines. Eventually I got asked to write a book on 'Wheels and Looms' which was quite successful, and I followed this with three others on Period Furniture, Clock Cases and Country Chairs. I have never made a great number of wheels, but I did start producing measured drawings which I made available as plans for woodturners to make. When the day job finished I began doing more spinning wheel restoration, and becoming more involved with the town community. Just recently I have had a late 18th century Sheraton style wheel in from the Jane Austen Museum and House, by John Planta, photo 1, and a finely turned boudoir wheel possibly by John Jameson c.1800 who worked behind York Minster, photo 2. I also have a cottage wheel in by William Waters, Wick, and a large 40" great wheel with a bent hoop rim to finish making for a spinning guild, photo 3.

Restoring spinning wheels requires a range of skills.



1 - John Planta wheel from Jane Austen's house



2 - York boudoir spinning wheel



3 - Great wheel under construction (rim hoop bending jig behind)



4 - Boudoir wheel dismantled

The wheel sometimes has to be completely dismantled as for example in the York boudoir wheel, photo 4. New spindle work has to be made to match existing wood. Cottage wheels, for example, are comprised mostly of temperate hardwoods, while fine boudoir wheels might be of fruitwood and exotic timbers. Bobbin/flyer mechanisms sometimes need rebuilding (flyers often get broken), and the wheel alignment frequently needs to be reset. Wood screw threads were used on a lot of old spinning-wheels and the thread pitch on modern screw boxes and taps is often too fine. Male screw threads sometimes have to be recut by hand. My Myford ML7 engineering lathe is very useful for making new metal parts for spinning wheels, and the many jigs for special situations that I sometimes need. New spindle work then has to be stained and colour matched to existing work. The framework, part rebuilt, is shown in photo 5. Before the wheel leaves my workshop it is road tested by Valerie to make sure it will properly spin a thread as it should do. I am by no means a very skilled woodturner. Most of my work is essentially spindle work with the exception of segmented wheel rims which require special techniques, and I have done very little bowl turning. I still don't roll a bead



5 - Spindle work re-polished

the proper way with a gouge or wide parting tool, instead I use a skew even on the most slender work, a method I used for many years. I know there is a risk of a dig in but it works for me.

Finally, it was as consequence of making and restoring spinning-wheels, together with Valerie's extensive knowledge of spinning and weaving, that we started to record them to discover more about their makers. When Valerie retired she won a Pasold Research Grant to record spinning wheels in National Trust properties, and we travelled all over the country recording 63 wheels. This led onto recording wheels in the Manx Museum, Belfast Folk Museum, York Castle Museum, the Royal Collection Trust, the Science Museum and the V and A. We are also both members of the Regional Furniture Society which is a great help in what we do. We now have over 800 records of spinning-wheels, and consequently there are always wheels in need of restoration.

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Crows Invade the Eagles Nest

Julian Cleak

A delegation from Crow Valley Woodturners in Cwmbran South Wales left their beloved country at the early hour of 8.00am on Saturday 28th July 2012 in readiness for a day at the AWGB Training Workshop being held at Stanton Guildhouse in Worcestershire. This one day course on box making run by the AWGB was being tutored by the well-known Woodturner Chris Eagles who lives only a short distance from the Stanton Guildhouse and teaches woodturning there on a regular basis.



Stanton Guildhouse

We drove up through the village of Stanton to arrive at the house about 9.15am. Our first impression was that the house was an old Manor House dating back a few hundred years but in actual fact it was built in the 1960s. Built in the Arts and Crafts tradition, from reclaimed Cotswold Stone, former flagstone paving stones from the streets of London, and beams from Oaks from the Blenheim Palace estate. The interior of the house features many examples of fine craftsmanship.

At the back of the house and built to the same standard as the main building is the Craft Workshop where we were to spend the day.



A well equipped workshop

Chris was there to greet us on arrival and showed us into the workshop. Inside the shop were ten student

lathes plus Chris's demo lathe and all of the tools that one would need to carry out the bulk of everyday woodworking and turning. The majority of the lathes are Record Power that had been donated to the trust by ex-pupils that had upgraded their own equipment and were all of good quality and in good condition. The workshop was immaculate, with not a speck of dust anywhere, unlike most of the workshops that many of us frequent and use. After the introductions had been done we were given a brief rundown of what we would be doing during the day and reminded about our health and safety in the workshop.

The morning session was spent selecting our timber and deciding on which type of box design we were going to attempt. There were about 20 different boxes on display in the workshop all were different and all required different skill levels, once decided we prepared our timber to diameter and length in the lathe of our choice. Once we were all at the same level Chris took us through the marking out and preparation stages, to ensure that we got the grain of the wood to run through the piece and get the lid to fit the base with the precision that was required. We parted off the lids to our boxes and went for a coffee break, as it was by this time about 11.00am.



Chris explains some finer points to Glyn

Returning to the workshop a short while later we continued working on the lids to our chosen boxes and hollowing to a finish, the base then had to be tackled with Chris showing us his preferred method for hollowing and how to use a specially shaped shear scraper that he had developed. Chris's method of getting the lid to fit the base did seem to make a lot of sense to me as the lip was on the lid rather than on the base which is the method used by other turners. Lunch time was with us by now and we were all ready for a bite to eat and a cup of tea.

The first part of the afternoon session was taken up finishing off the base of our boxes, fitting the lids and finishing these. Chris showed us his method of making the jam chucks so that the parts could be reversed and finished. We were amazed at the skill and precision that Chris had in demonstrating some

of the pitfalls that we were likely to fall into. Once we were happy with our boxes we finished off the afternoon by doing some thread chasing. This was the first time that any of us had had a go at thread cutting so Chris showed us the way, as he had done all day, using candles as a practice material. Following this we used pieces of hard wood to cut some threads. It's not as easy as people think it is to get a good clean cut on wood.

We finished up the day about 5.00pm and left Chris for our long drive home, exhausted but very happy with the day. Our grateful thanks go to Chris Eagles for putting up with us and to the AWGB for arranging such a great training day.



Julian, Glyn, Keith, Ken and Chris

Finishing, Texturing & Colouring

Robin Goodman

Some woodturners prefer plain finishes, but sometimes their turning expertise is not matched by their finishing skills and the final finish does not do justice to their turned pieces. An increasing number are becoming interested in enhancing their pieces by changing the surface either with texture or colour or both. There is so much scope and variety in such decoration. This trend has been helped by special tools or the use of existing tools in new ways, an increasing variety of types of paint/stains and different methods for applying or combining them. There are also increased opportunities to see what others are doing around the world that can provide inspiration and sometimes guidance as well.

This workshop gave the six participants an insight into a surprisingly large range of techniques for enhancing turned pieces, in spite of the workshop only lasting one day. The partnership of the two instructors worked well. George Foweraker, an experienced professional woodturner, took half the group for one half of the day to concentrate on texturing plus some

colouring. Hardly anyone in the country knows more about finishing and colouring wood than Mark Raby, who took the other three to demonstrate a variety of ways to colour one's work as well as how to improve finishing skills.

George took his group through some of the wide variety of patterns that can be produced by a texturing/spiralling tool. There are plenty of variables to play with such as different wheels, angles of presentation, height of tool rest, speed of lathe and pressure on the tool. Experimentation is the name of the game. Various ways to delineate or frame textured areas were shown, since this frequently improves the overall appearance. Texturing often shows up better by the application of colour and George demonstrated this with diffuser applied spirit stains and by the application of gilt cream.



George demonstrating some texturing techniques

Use of a reciprocating power carver and rotary disc cutter/carver were also shown as a quick way to produce texture or patterns, irregular patterns being easier to produce than a uniform regular pattern and possibly appearing more artistic. Again, by varying the angle of the disc and the speed of the lathe (it can be stationary), different types of cut and patterns can be produced. George highlighted the safety issues with the use of some of these power tools.

Mark started with useful tips on sanding and finishing. Very often turners concentrate most on form and correct use of turning tools and do not give enough time or consideration to the finish, which is one of the aspects you notice first when viewing a piece. Even sanding appears a straightforward job, but one we can improve on and save time if we do it right, e.g. do not miss out a grit, press too hard or generate too much heat.

Mark has demonstrated the use of spirit stains for many years and has been instrumental in bringing metallic stains to the market – a product most of us had not come across before. Choice of colours and ways of blending them together is very much up to the individual and a plus point is that normally the wood grain will still show through. Consideration has to be given to the order and blending of the colours

and the type of sealer must be appropriate to the subsequent finish.

Some of us had previously tried using white liming wax on an opened grained piece with mixed success, but here we were given some extra tips for better success. Coloured grain infill can also be effective, so either add colour to the white liming wax or choose a ready-made one such as verdigris or black patinating wax.

There are many makes of acrylic paint suitable for wood, but Mark likes the range and vibrancy of Jo Sonja's paints, especially the iridescent and metallic ranges, which can produce stunning effects when used on a dark background. So many different effects and swirls can be produced, merely by experimenting with different types of applicator and these were strikingly demonstrated.

Because of the limited time to cover a lot of ground, the instructors had sensibly decided to limit the hands-on element of the course. However, we all did some colouring and decoration on the lathe using the radial splatter technique with opal dust and iridescent paints that can produce some wonderful results, although I am sure that my first attempt – see photo – can be considerably improved upon with practice and experimentation. We were all happy to take the results home with us. Even this trial was rather more pleasing than the basic spin art I had tried as a child.



Mark showing one of many different colouring styles

We thanked George and Mark for a very instructive and stimulating day and took away many ideas to try out in our own workshops. There are so many possibilities for decoration of turnings. There is no right or wrong method, but experimentation with different types of paint/stains and different methods of application, together with possible modification after initial application, can lead to pleasant surprises as well as some that are only fit for the bin!

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I wish to apply for membership / renew my membership of the Association of Woodturners of Great Britain (AWGB). I understand that the AWGB is a company limited by guarantee, and if it is dissolved while I am a member or within 12 months after I cease to be a member, I will contribute such sum as may be demanded of me, up to £1 maximum, towards the costs of dissolution and the liabilities incurred by the Company while I was a member.

AWGB is in the course of converting into a company limited by guarantee. If you join AWGB today you (like all other members at present) will be joining the 'old AWGB', our previous organisation, which is a members' club bound by its rules. At some time, we hope later in 2012, all members will move over to become members of the new limited company. The same subscription you are paying now will cover you whichever type of organisation AWGB is for the time being, and there will be no practical change to the membership, club or branch system. Please watch our magazine "Revolutions" and our website and email bulletins for further announcements about the re-structuring.

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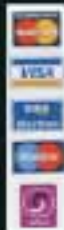
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Notice is given that the

ANNUAL GENERAL MEETING

of the

ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

(A Company limited by Guarantee - Company No. 8135399)

will be held at
Oddington Village Hall, Lower Oddington, Nr. Stow-on-the-Wold,
Gloucestershire,
GL56 0XD

On Sunday March 17th 2013, starting at 2.00pm.

There are five Trustee/Director positions on the Executive open for election:

Three General Trustees
Regional Representative, South
Regional Representative, North

The terms of office of General Trustees Sam Webber, David Atkinson, and Reg Hawthorne come to an end and Sam Webber and David Atkinson have been nominated for re-election. Reg Hawthorne is retiring and Paul Hannaby has been nominated as a General Trustee. The Secretary will request nominations for the Regional Representative positions from the Branches in the South and North Regions.

Any member may nominate himself or herself for a General Trustee position. The nomination does not require seconding. Any member may propose another member for a General Trustee position but only with the permission of the nominee. Nominations for Regional Representatives must be made by a Branch within the relevant region. A statement not exceeding 1000 words (in addition to their name) may be submitted by any nominee for election to the Executive explaining their relevant qualifications for election and why they are standing for the Executive, and they may (but need not) say whether they are willing to accept a position as an Honorary Officer, and for which post(s).

All nominations for the General Trustee posts must be received by the Secretary **no later than the 31 December 2012**. If there are more nominations than vacancies a postal ballot will be held in the New Year (2013). If you wish to stand for election please contact the Secretary for details.

A resolution for consideration at the AGM must be proposed and signed by not less than four Trustees or 25 members. Resolutions may be accompanied by a statement from the proposers explaining the background and purpose of the resolution, and the statement will be circulated to members before or at the same time as the poll on the resolution. If the resolution has not been proposed by the Executive, the Executive may itself provide a comment on the resolution or such a statement and indicate whether it approves or opposes the resolution, and that comment will also be circulated before or at the same time as the poll on the resolution. Neither the statement of comment may exceed 1000 words in addition to a short title and the names of the signatories.

A vote on a resolution is by poll conducted in advance of the meeting. Resolutions should be submitted to the Secretary **no later than the 31 December 2012** so that a poll on the resolution can be organised.

Under section 324 of the Companies Act 2006 and the Articles, a member is entitled to appoint another person as their proxy to exercise all or any of their rights to attend, speak and vote at the meeting. The appointment of a proxy must be in writing and notified to the Secretary before the meeting. A Corporate member may nominate a person to attend on their behalf in writing to the Secretary before the meeting.

The AGM will be preceded by a meeting of Members and Branch Representatives which will start at 11.00am.

ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
(A Company limited by Guarantee - Company No. 8135399)

Sunday, March 17th 2013, starting at 2.00pm.

Agenda

1. Apologies for absence
2. Acceptance of the minutes of the 2012 AGM
3. Matters arising from the minutes of the 2012 AGM
4. Treasurer's report for year ending 31 December 2012
5. Chairman's report, including report on progress towards charity registration.
6. Announcement of the result of ballot for Trustees
7. Vote on the appointment of Accountants / Auditors for the AWGB
8. Result of ballot on any resolutions
9. Any other business

Hollow Forms with Mark & George

Kevin Hanley

Three members of Mid Cornwall Woodturners were among the five people selected to attend this workshop training course with Mark Sanger and George Foweraker, held at George's well-equipped workshop in Burnham on Sea in Somerset. For me, from the far west of Cornwall, this meant a 5.00am start and the prospect of a very long day. This did nothing to dampen my enthusiasm - or expectations - for a very enjoyable and worthwhile day.

All five delegates arrived shortly after 9.00am for an informal introduction to each other and the course tutors. We had a very warm reception and the tone for the day was set with a regular supply of drinks/biscuits, good company, wide ranging discussions and plenty of light hearted banter. It was immediately apparent that the group gelled and, equally importantly, there was no one dominant character - we all know the sort, the one person who has to be noticed, who has done it all before - bigger and better than everyone else - who takes up a disproportionate amount of the tutor's time and generally makes a nuisance of themselves. I do not know whether this was achieved by accident or design, but it certainly made for a good day.

The training session got under way at 9.30am with a briefing and the issuing of a first class aide-memoire. There was a brief overview of safety in the workshop, how to select wood suitable for hollow forms, the relative merits of end grain versus side grain and green verses seasoned blanks, form and the rule of thirds, and the pros and cons of the different type of hollowing tools available. The aide memoire is a brilliant idea; it is a permanent reminder of the salient points of the subject and means that the delegates concentrate on what is being said rather than trying to make notes and, as a result, missing some of the important points raised. Perhaps all tutors should follow this lead.



Down to business

Without further ado we all selected a pre prepared blank – a mixture of nicely figured cedar, cherry or olive, unseasoned, partly seasoned and seasoned, end and cross grain – and started turning. This was well thought out because we were not restricted in our choice of form or mode of work. Throughout the day Mark and George were on hand to offer advice and guidance as needed – always there but never interfering unnecessarily. Everyone received a fair share of their attention with instruction adeptly tailored to the individuals level of ability – not an easy balance to achieve. Mark and George worked well together, although didn't always agree on how things should be done. Far from being a negative, this simply reinforced that there is no right or wrong way, only a safe way that works for you, and they always explained why they worked the way they did.



Mark demonstrates how to achieve a perfect curve

The day finished around 4.30pm, following a photo session (please see George Fowerakers blog <http://www.wartistry-in-wood.blogspot.co.uk/>) with our successfully completed hollow forms. The debriefing was, again, informal. We all had our own personal objectives for the day and, I think, all met or exceeded them. For my part, I wanted to improve my skill level using my Crown Revolution hollowing tool, of which Mark Sanger is a master. I came away with a much better understanding of how to get the best out of it, in particular the need for a light touch. Under Mark's guidance I was immediately able to get a better surface finish, and with more confidence in using it,

look forward to making further progress with thinner wall thicknesses and better finishes. Quite apart from this I also gained useful tips such as leaving myself room to work around the base of the form rather than maximising the size of the form, and had an interesting discussion on refining form.

The workshop was well equipped and a comfortable size for 5 working lathes. All safety equipment was provided and its use enforced with a light touch. We were encouraged to bring our own tools although there were plenty available, especially all of the different types of hollowing tool which we were free to try.

This workshop training session was organised by the AWGB as part of their workshop training programme. As such, it was free to members although voluntary donations are encouraged so that the programme can continue and, hopefully, grow. There has been much discussion on the AWGB forum about what the AWGB does for its members and what members expect from the AWGB. This is a perfect example of that and, judging by the difficulty in getting on some of the training sessions, something that members definitely want.

Many thanks to Mark and George for a fantastic day – and to George's wife for the excellent fresh from the oven rock cakes.

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Hope Cottage, Grateley, Hampshire, SP11 8JT

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Natural Edge Spirals
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Tracy Owen
Cymbran, South Wales, NP44 2HF

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Texture and Colour
Intermediate

Mark Hancock
Persnore, Worcestershire, WR10 2PE

Saturday 1st June
Hollow Forms
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Chris Eagles
Stanton Guildhouse, Broadway, Worcs, WR12 7NE

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Want a workshop in your area?

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There is scope for more workshops in 2013, so if you have a preference for any particular technique with a specific professional turner, or if you know of a venue in your area that could host a Member Training Workshop, please contact Brian Hensby, (details below), and he will arrange a workshop to suit your requirements.

Workshops are a **'free member benefit'**, however candidates have a no obligation option to make a donation to the Development Fund if they so wish.

For application forms, up to date details of dates and venues visit the AWGB website at www.woodturners.co.uk or contact our **Training Officer** Brian Hensby, phone 01297 34115, e-mail manofkent1@btinternet.com

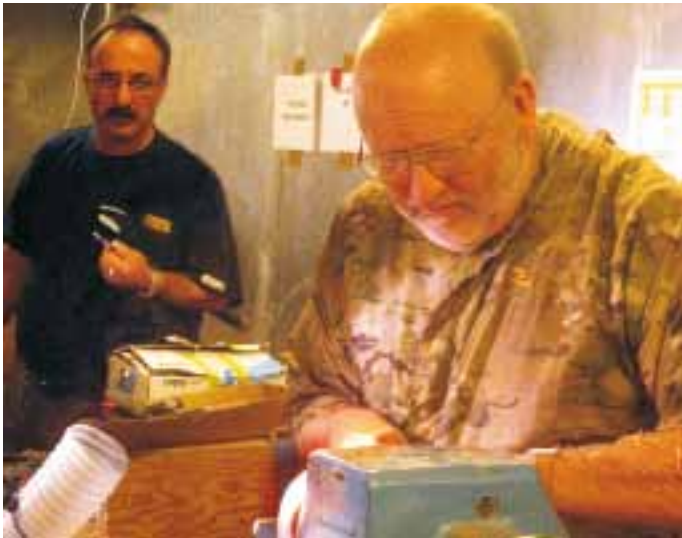
Inspired by Professionals

Gordon Malan

Expert Help

On the inspirational Norwegian Woodturning Cruise in 2011, we mixed freely with the twenty or so international wood turners on this cruise. At breakfast one morning, I sat beside Richard Raffan and he agreed to give me some private tuition. We met up in the car deck of the ship, where the lathes were located.

Richard soon had me turning a series of beads free-hand on the under-side of a bowl. A skew chisel was used to accentuate the valley between the beads (no catches allowed!).



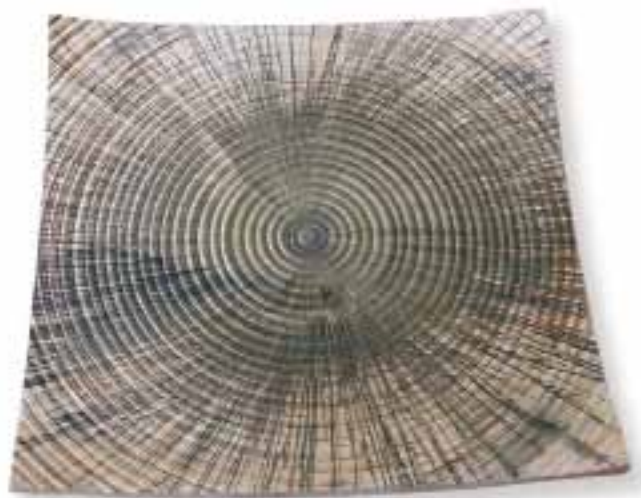
Terry Scott and Richard Raffan

Working at a lathe alongside Richard Raffan was Terry Scott. Terry was turning a square platter and he invited me to join him to put my training into practice. We both shared in turning freehand beads, right out to the points on the wings of the square platter.

The back of the platter (300 mm² see photo below) was textured. Then a piece of ebony was rubbed over the surface to leave a light brown colouring over the tops of the beads.



After we had turned beads on the front of the platter, Terry diluted some black acrylic paint and carefully applied some of the diluted colouring at the centre of the beaded platter. He switched on the lathe and a radial pattern was created across the beaded surface. This process was repeated with dilute gold paint.



Finally, I was given the platter to turn off the chucking point on the base and finish it with matt lacquer: the piece now hangs in our dining room.

Flight of Fantasy

A wood turning friend gave me a blank of yew, square on top with bark on the round side, but with one edge having a projection, being thinner than the other side. Having thought for a while, I eventually decided to turn an off-centre bowl, and use the projection to form an extended rim to the bowl. Turning the bowl at between 200 and 300 rpm was slow and I wanted to preserve the sapwood and the natural burr on one side of the bowl. I was somewhat disappointed with the resulting bowl with its strange-looking, long, rim-projection on one side. Leafing through Woodturning magazine (issue 241, June 2012, page 6), I was inspired by a picture of Andy Mason's amazing 'Anemone Bowl', which won the Best of Show at the One Church Street's contemporary exhibition of turned art. This inspired the next stage of my current project and also my next project.



With a flat carbide abrasive disc, I carved the three sides of the rim, on the top and underside, to form indented rays. The edges of the rim were scalloped, which produced a much more appealing appearance to the bowl. It was carefully sanded and then finished with three coats of gloss lacquer and buffed with carnauba wax.

However, the balance and design was still wrong, so I made some sketches and ended up turning an ornamental pedestal that was glued to the base of the bowl to give it some 'lift'. The final piece, see below has been called 'Flight of Fantasy.'



Eye of the Sun

A local demonstration of wall art by Sue Harker reminded me of the Terry Scott platter made last year, and I thought of applying the technique described above.

Beads were turned freehand on the underside of a square platter, see below. The only possible difficulty was turning beads on the wings, which were only ghosting as the platter rotated. With care, and by being very gentle when shaping the beads, they were formed surprisingly easily. The beads were then textured, sealed and three layers of a matt lacquer applied.



Rather than copying Terry Scott's piece, a series of beads was formed at the centre front of the platter, one of which was raised higher than the surrounding

beads. Rays out to the edge were carved, using only a hand-held Flexcut no. 8 gouge. Finally, the edges of the piece were scalloped and gilding was applied to the central eye.

The figuring within the ripple sycamore was enhanced by leaving the carving marks on the wood, the ripple texture was less obvious when sanded. The piece was finished with three coats of matt lacquer and it was buffed with carnauba wax.

I am most grateful to the professional turners mentioned and thank them all for their help and inspiration. Watching and listening certainly pays dividends!



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I Taught Them That but They Didn't Learn It

Derek Hayes

Education has become a commodity. University students now spend as much time considering the cost of their course as they do its subject. Higher education may be a dim memory, but if you are like most woodturners you haven't given up learning completely and will spend many hours listening to professional demonstrators. When I think about my education in front of demonstrators, some experiences have been great, others not quite so worthwhile. So what is that makes the difference?

For much of my working life I was involved in delivering education across many sectors: secondary, FE, HE but mainly adult education. Our offer included all types of learning with a high proportion of our courses being practical crafts. A lot of my time was taken up with tutor-training, but I am the first to agree that some of the best teachers I've had the privilege to work with were born, not taught, and that there are some people who will never make good teachers however much training they're given. These are the exceptions though and generally a subject specialist can always be helped to improve how they teach.

We can all have a go at listing the attributes of a good teacher. Consider for a minute the last time you learnt something new. It may have been via a teacher or something you taught yourself. Ask yourself what made it a successful experience. Here are some of the points I came up with:

- Enjoyable experience
- Structured presentation
- Good introduction
- Clear map of where the session was going
- Comfortable surroundings
- Interested in what was on offer
- Reasonable cost
- Good notes provided
- Clear diagrams used
- Good use of technology
- Opportunities to ask questions
- Clear concise responses to questions
- Felt included in the discussion
- Length of session about right
- Good visibility and sound level
- Respect for demonstrator
- Did what he said he was going to do
- New topic to me
- Different approaches used to other demonstrators
- Friendly
- Confident
- Level of humour not over-played
- Respect for difference, gender, religion etc.
- Awareness of health and safety
- No time wasting

Now these are just a few of the things that came to

mind. Can you add to the list? If you do know what is best for you, why don't you tell someone? Although few woodturners can be accused of being backward in coming forward when something doesn't please us we are usually too polite to complain or even point out our dissatisfaction with the day's events. What we do, of course, is moan to one another on the way out and warn the organiser not to invite the individual back. If we don't do that, we assume it was just me who didn't "get it", and everyone else had a great time and learnt a lot. But if what is provided is not what you were led to believe, then you do have the right to complain.

The demonstration, lecture is a bit too strong, isn't well regarded as a teaching method amongst educationalists. Having said that, it is still probably the most widely used teaching method, certainly with adults. Again this is due to the experience of the adult learner, who expects to be taught by this method. This may not be the case in the future as the younger generation is more used to the alternative teaching methods used in schools. The lecture asks nothing of the student other than to turn up, shut up and listen. If you don't appreciate what is served up, you can just drift off or day dream and hope that you may soak up something from the experience. The new tutor will subconsciously sign up to this pact, and even if there is a desire to try a different approach, they don't have the confidence needed to risk it. Only those who have been around the block and have earned their stripes can afford to try something new. Unfortunately by this time they may have lost the impetus to experiment and will resort to their well-tested approach. If the student doesn't "get it" then it's their fault not the demonstrator. Anyway, it's fun doing a stand-up routine isn't it?

Unfortunately, research shows that the lecture is ineffective so far as the short term memory is concerned and, by definition, the single pace is unlikely to suit the majority. Adults learn best through participation and the lecture/demo just doesn't lend itself to this. Feedback is difficult and it is too easy for the individual not to ask questions or admit they haven't understood. Indeed the teacher can even get away from the need to answer questions by saying something like "Are there any questions?" which is guaranteed to get the audience to keep quiet.

I don't want to be too down on the medium, indeed I could be criticised for using this written approach - it's effectively a lecture itself! The demonstration will always be a big player in our pastime.

In nearly all cases, the demonstrator wants to do a good job and in their own mind feel that is just what they have done. The AWGB offers training for demonstrators and these courses are recommended, but the soft skills necessary to be a good teacher are universal amongst all craft demonstrators. I'd like to

list some ideas I think improve the product offered for both the viewer and the demonstrator. Unfortunately, the good tutor will take the time to read and reflect on them, but will probably be using many of them already, the less able demonstrator may feel that they've heard it all before and carry on regardless.

So here, in no particular order, are a few suggestions: Keep items you demonstrate short, less than 20 minutes at a time is enough.

Is there any way you can stimulate participation? Ask for one of the students to come up and repeat the actions you just did. The student will either do it right, highlight that you haven't described it well enough or suggest a different approach. This process will empower the audience to ask questions and will give them a different perspective on what you are trying to explain.

Use other video media as well, short bursts of video or photos relieve the monotony for the demonstrator and the student. Pass round tools and examples of your work.

Get the audience to discuss particular points in small groups - make sure you give a clear task though, otherwise they'll use it as an excuse to talk about something else!

List what you hope to achieve, tell them how to do it (or ask someone to give you instructions which you can follow) then go over what you've done.

Keep your funny stories to a minimum and change them frequently so you don't repeat them the next time you visit.

Discuss with the audience what you've planned and find out if it's what they want. If they want you to do something you aren't confident with, then say so and negotiate something with which the majority will be happy.

Supply some brief notes on what you are covering. Not too much detail or they'll read them instead of following you. Skeleton notes with plenty of space on the paper is a good idea so they can add their own sketches and detail. This is a good way of getting ideas installed in the learner's brain.

Speak clearly and sufficiently loudly for Fred at the back to hear. Don't mumble. Make eye contact with as many people as possible during the session.

Before you arrive, why not get a close friend to watch you or, even better, video you when you rehearse your 'act'. It's scary, but very useful.

Make sure you have lots of "ones you prepared earlier". It's really boring watching someone hollow or sand a complete item.

If you use a whiteboard make sure you aren't speaking at the same time. Write on it and then look at the audience and tell them what it says.

Don't ask closed questions, those that demand a yes or a no response.

Don't forget you may know what you're doing, they might not. Explain how and why you are holding a tool and be careful with jargon. Does everyone know what rubbing the bevel means? Does everyone know what a bevel is?

Check frequently that the audience can see what you are talking about. This is especially true if you have cameras showing close-ups.

Are you happy with the way the room is laid out? Why not stand in front of the lathe sometimes when you are explaining so that there isn't a barrier between you and the learners.

If you've got funny mannerisms or verbal ticks, be aware. If you have a strong dialect, make sure people follow what you say.

Don't be afraid to ask people not to talk amongst themselves when you are explaining something - you can easily use humour to get over this. But be careful with humour especially if you don't know the group, keep away from reference to ethnic minorities, gender stereotypes etc. You may find it amusing, many will not.

Be prepared for the fact that you may finish early. Get individuals to talk about things they are doing, or run a Q&A session on general techniques. Also, bring lots of extra stuff to do in case it's a very quiet group. Equally don't worry if you haven't finished everything. Whatever you do, don't rush something just to get it finished, maybe leave it to one of the group to finish themselves. Everyone likes a freeby.

Finally, keep the car running outside just in case you need to make a quick get away!

Different Criteria

Keith Greenfield

West Sussex Woodturners annually have an 'in house' competition with a difference. This event is judged by an outsider to the club and the world of woodturning. There are two sections for judging, one for 'novice turners' only, who may enter up to four items, the second main table is open to all turners within the club, so novices are up against the advanced turners. The instructions given to the judge are to select three items which they would best like to take home, and then to tell us why.

This year the evening kicked off with everyone bringing in a plate of food, and we do get a good selection not just sausage rolls. Drinks are supplied by the club, either soft or wine.

Our MC for the evening, Keith, brought the gathering to order by welcoming everyone, then thanking the ladies for setting out the food, Dave for running the bar, Gil and Joyce for supplying the raffle prizes. He then quickly ran through the judging rules before introducing the evening's judge Michael Dalrymple, a retired tree surgeon.

Michael then gave a short profile of himself, explaining that he only ever looked at trees as a source of firewood, not experiencing close hand what could be made from them by woodturners, so would in future look on logs from a different perspective.

Michael and his wife Susie were then asked to start off the party, and eventually all the members and guests passed along the food table, most going back for seconds.

Michael then took to the front disclosing his three chosen items, first he placed Gary Parkinson 'Turner of the Year', with a left and right hollow twisted pair of candle holders, these being so delicate they actually moved like a spring. Second was a natural edged Yew bowl from John Plater, with third a highly polished Yew bowl from Allan Fielding. He then explained his choice was in no way discriminatory of the remaining items which included a 1 Meter diameter natural edge bowl and a 100mm tall goblet. The beginner's cup was awarded to Thomas Goodwin, our youngest turner who submitted a finely turned 'Harry Potter' wand.



Michael Dalrymple, on the left, presenting the Turner of the Year Cup to Gary Parkinson

Michael then thanked us for allowing him to judge a fine selection of work and the evening concluded with Susie drawing the raffle.

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Ash dieback disease

Ash dieback is a disease of ash trees caused by a fungus called *Chalara fraxinea*. The disease causes leaf loss and crown dieback in affected trees and it may lead to tree death. Ash trees suffering from symptoms likely to be caused by *Chalara fraxinea* are increasingly being found across Europe. These have included forest trees, trees in urban areas (such as parks and gardens) and also young trees in nurseries. The disease has been found in the woods and hedgerows of East Anglia, and in both the mature ancient woodland and woodland creation areas on the Woodland Trust estate at Pound Farm in Suffolk. It was recently intercepted in a consignment of infected trees sent from a nursery in the Netherlands to a nursery in the south of England. *Chalara fraxinea* is being treated as a quarantine pest under national emergency measures; it is important that suspected cases of the disease are reported.

Distribution

A number of countries in Europe have reported trees with ash dieback disease. Common ash (*Fraxinus excelsior*) is the most frequently affected species although *Fraxinus angustifolia* and the 'Pendula' ornamental variety of common ash have also been reported as hosts. Susceptibility of other ash species is unknown. Ash trees of all ages can be affected, but it has been reported that mortality is particularly common in saplings.

Symptoms

Symptoms of *Chalara fraxinea* can be visible on leaves, shoots and branches of affected trees. In severe cases, the entire crown shows leaf loss and dieback and there may also be the formation of epicormic shoots on branches and the trunk.

Foliage

Leaves can suffer from wilting and black-brownish discoloration at the leaf base and midrib dieback of shoots and twigs is also very characteristic.

Branches and stems

Small lens-shaped lesions or necrotic spots appear on the bark of stems and branches and enlarge to form perennial cankers. These cause the wilting and dieback of shoots and branches, particularly in the upper crown. Underneath the bark lesions, the wood has a brownish to grey discoloration which often extends longitudinally beyond the bark necrosis.

Whole tree

Trees with withered tops and shoots are very characteristic. Heavily affected trees have extensive shoot, twig and branch dieback and often have prolific epicormic shoots. *Chalara fraxinea* has also been isolated from the roots of symptomatic trees, as well as from leaves, shoots and branch/stem lesions

How the disease spreads

Details of how *Chalara fraxinea* is spread are uncertain, but local spread may be via rain splash or even transmission by insects. Over longer distances

the risk of disease spread is most likely to be via the movement of diseased ash plants. Movement of logs or unsawn wood from infected trees may also be a pathway for the disease.

How you can help

Please report suspected cases of the disease to:

- Forest Research Disease Diagnostic Advisory Service
T: 01420 23000; E: ddas.ah@forestry.gsi.gov.uk
- Forestry Commission Plant Health Service
T: 0131 314 6414; E: plant.health@forestry.gsi.gov.uk
- Fera Plant Health and Seeds Inspectorate
T: 01904 465625; E: planthealth.info@fera.gsi.gov.uk



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The IWG Annual Seminar

Paul Hannaby

At the end of September this year I had the opportunity to represent the AWGB at the Irish Woodturners Guild annual seminar in Killarney, Co Kerry. The line-up of demonstrators included Ashley Harwood, Emmet Kane, John and Teresa Murphy, Mary Ashton, Sue Harker, Yann Marot, Christien Van Bussel, Tom McCosh, Gary Rance and Stuart King, along with a few one slot presenters. Unfortunately I couldn't get to see all the demonstrators but the ones I did see were very impressive and provided plenty of ideas and inspiration. The venue was superb and having the accommodation and the event under the same roof meant nobody had to get wet.

The gallery of work consisted of a wide selection of imaginative and creative work and the inter-chapter spinning wheel competition produced an array of excellently made wheels that were put through their paces by the spinning and weaving team. I was made to feel most welcome on my first visit to Ireland and hopefully I will visit again in the future.



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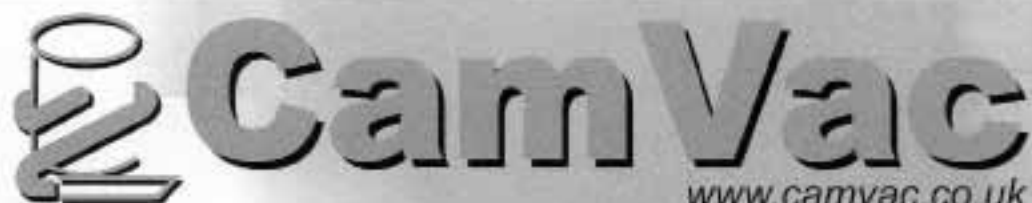
Jo Winter



Ian Metherringham

The Forum Gallery

It has been suggested that some of the magnificent pieces that appear in the gallery section of the AWGB's on-line forum really deserve a wider audience. So here they are.



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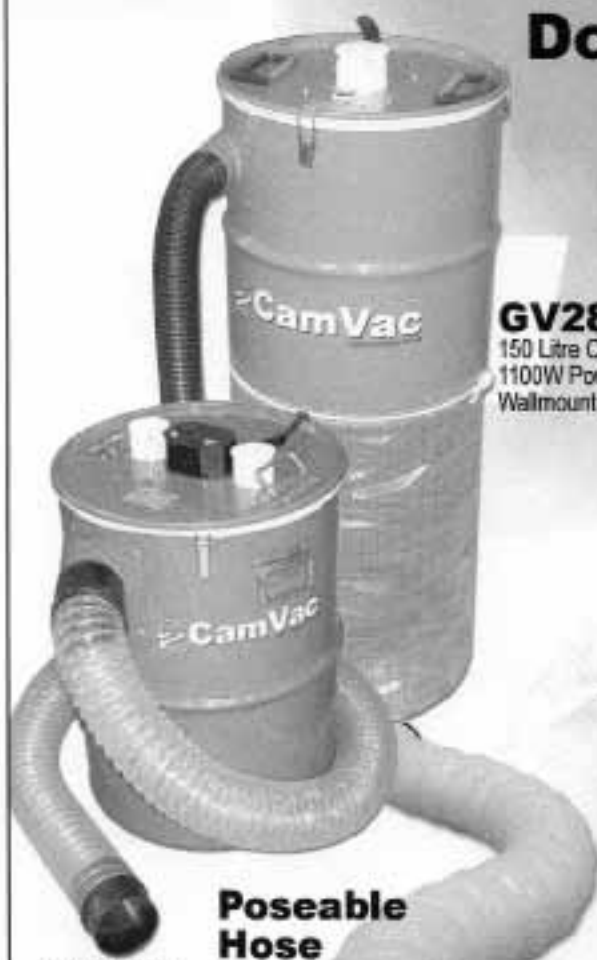
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